

# CORGI TIMES

## THE ELIZABETHAN II STUDY GROUP NEWSLETTER

Under auspices of BNAPS - *The Society for Canadian Philately*

Volume VII, Number 3

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Many thanks for the feedback on the two questions raised on the membership renewal form. The first question asked if efforts to develop comprehensive reporting on New Issues should be continued. The comments were excellent and, as expected, were influenced by what other publications were read. Overall it was 4 to 1 in favor of continuing this project.

On the other question of whether selective comments on non-Elizabethan subjects which have been reported in other publications should be continued the comments were much more divided running 2 to 1 in favor but with the caveat that the subject be truly one justifying the "branching afield".

The thoughts and suggestions received were much appreciated and we plan to be guided accordingly.

A most interesting development were the number of members now on e-mail. The current count shows an increase of 50% in the past year. A new listing of member e-mail addresses appears on page 55. If any corrections are required please advise by e-mail for inclusion in the next issue.

In this column on page 74 of Volume VI we reported on the OXFAM Canada Stamp Programme. Operating under the slogan "Helping people help themselves" OXFAM dates back to 1963 and is run entirely by volunteers. All proceeds from their activities go to self-help projects in the Third World. Their first auction, early in 1998, raised almost \$1500 for their most recent project in

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Surco, Peru. Their second auction will be held 15 January, 1999 with the proceeds going to a Nicaraguan agricultural co-op which has the immediate goal of planting an extra crop this year so that families are able to feed themselves in the aftermath of Hurricane Mitch. This mail auction contains over 300 lots heavily weighted to modern Elizabethan Canadian material. While time is short their catalogue states they expect to have this sale up on "our Internet Web site" at: [www.ohmygosh.on.ca](http://www.ohmygosh.on.ca) Equally welcome would be a donation of material for their on going sales program or next auction. OXFAM-Canada, National Office, 294 Albert St., Suite 300, Ottawa, Ontario, Canada K1P 6E6. Tel: 613 - 237 - 5236.

Originally this issue was planned to have a color page. The two subjects picked for color treatment are proving difficult. The most interesting from a technical standpoint has been to produce a colored print of a block of stamps transmitted by Leopold Beaudet. Leo even went so far as to send me a colored photocopy just in case. The problems are interesting - running the transmitted photo on the color copier produces a marginal off-color result. Scanning the mailed copy is about equally bad. Making a photocopy from the colored mailed copy comes out so dark that the characteristics we want to show are wiped out. Reluctantly, the color page for this issue was dropped. The problems will continue to be worked for the next issue.

## HAPPY HOLIDAYS

AND

## GOOD HEALTH AND GOOD FORTUNE IN 1999

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### ELIZABETHAN II STUDY GROUP

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**ANNUAL DUES:** US and Canadian addresses US \$11.00. Canadian addresses option of CAN \$15.00. All others US \$16.00. Please make checks payable to "The Elizabethan II Study Group" and send to John D. Arn, Editor at the above address.

**BACK ISSUES:** Sample or Single Issues US \$2.50. Vols. I through V (Six issues each including Addendums and Index of each Volume) US\$13.00 each. Vol. I through V (New consolidated 5 year Index) US \$6.00. Vol. VI (168 pages) US\$16.00.

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Page 94 of the May-June 1998 "Issue of Corgi Times mentions that on some recent US stamps, the ink can be removed with an eraser. Linn's Stamp News cover featured this story in its issue 22 June 1998.

Leopold Beaudet reports a similar story broke in 1987, only it was on Canadian stamps, and they were being sold as genuine varieties. Someone (now deceased) in Quebec City was systematically producing "missing colour" and "partly missing colour" varieties in the mid 1980s, and selling them as genuine. The guy had a dealer table at a Royal show in Quebec City where he showed me his wares. The story was published in the articles mentioned below:

"*Canadian eVarieties*" by H. Sutherland in Canadian Philatelist, Vol. 38, No.1, Jan.-Feb. 1987. The article illustrates blocks of the 1979 17¢ Inuit Dance, 1980 17¢ Ned Hanlan, and 1980 17¢ Lachapelle with part missing colour as well as a dangerous forgery of a genuine missing colour variety, the 1971 7¢ Maple Leaf in Autumn with missing grey.

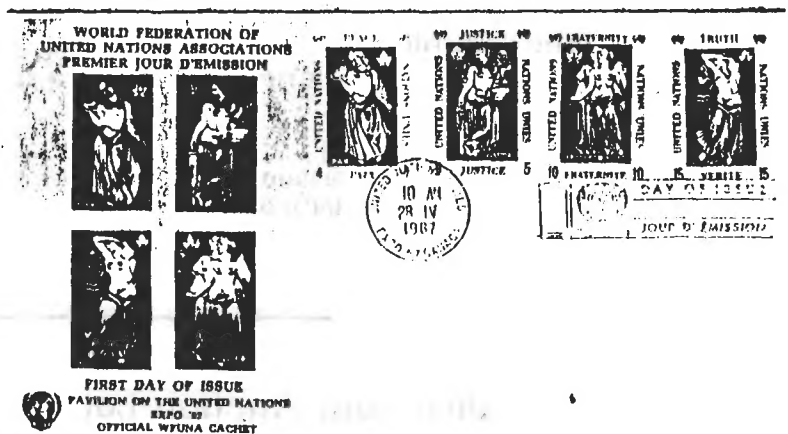
"*Les Falsifiés de QuÈbec*" by Richard Gratton also in Canadian Philatelist, Vol. 38, No. 1, Jan.-Feb. 1987. The article is several pages long and illustrates a dozen fakes including a block of four of 4 of the 1982 1¢ Artifact definitive with the design completely "missing" on the bottom two stamps. This same article was published in the Jan.-Feb. 1987 issue of PhilatÈlie QuÈbec. PhilatÈlie QuÈbec printed some of the illustrations in colour which is perhaps ironic given the subject matter!

In addition, Richard Gratton wrote about fake missing foil "varieties" in the article "Erreurs et variEtEs du Canada, Partie no 18" in PhilatÈlie QuÈbec, Dec. 1990. He illustrated the following "missing" silver foil fakes: 1977 25¢ Silver Jubilee, 1983 32¢ Nickel, and 1989 50¢ Masterpieces of Canadian Art #2 (the gold and black inscriptions are also "missing" on the latter). Mr Gratton has been writing a column on Canadian stamp varieties in PhilatÈlie QuÈbec for many years and is still going strong.

So, erasing ink on stamps is neither new nor restricted to US stamps.

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Dean Mario sent along a photo of a "Canada/United Nations" cover with a different cachet from those shown in the article in Vol. VII, pages 6-7. See also Rob McGuinness's article on 1¢ Postage Dues in this issue.



**SECTION I - MAIL BOX - CONT. - MORE ON CANADA'S EMBOSSED ISSUES  
AND "DOUBLE CAMEO" EXPLAINED**

by: Leopold Beaudet

On "Canada's Embossed Issues" (Vol. VII, Page 23) by Clarence A. Stillions, Leopold Beaudet reports he can add two more stamps (actually a se-tenant pair) to his list, besides the examples issued this past year. The 1981 17c Botany se-tenant pair had an embossed pattern covering the entire pair of stamps. The stamps were printed by Ashton-Potter, the printer responsible for all the other embossed stamps, as Clarence Stillions pointed out. Interestingly, the same embossed pattern was subsequently discovered on the 1977 1¢ Wildflower definitive on the printing produced by Canadian Bank Note Co. I wrote about this in "Canadian Stamp Varieties - 14" in Canadian Philatelist, Vol. 36, No. 4, July-August 1985. In the article, I speculated that it was a fake. While there is no doubt the copies of the 1¢ are embossed, I believe the embossing was produced by someone other than the printer to manufacture a "rare variety".

&&&&&&&

On the "32c Queen Elizabeth Missing Numbers", (Vol VII, Page 30) reference is made to "double Cameo" variety. All the QE II stamps of this design type, from the 12c to the 32c, were printed by BABN on its Goebel web-fed press. This press printed the stamps on a continuous roll of paper. The press also perforated the stamps and guillotined them into panes of 100. The stamps never existed in sheets of 400 or 600 stamps, because the press cut the roll directly into panes of 100. The engraved and photogravure cylinders did consist of 600 stamps. The "double Cameo" variety, which exists on all values from the 12c to the 32c (including booklet stamps which were also printed by BABN on its Goebel press), is nothing more than a minor colour shift. On all values, the Queen's head is printed in gray. Around the head is a gray "halo" which gradually diminishes in intensity as you travel away from the head. The halo is apparent on good reproductions of the 14¢ "White Queen" variety where the red background colour is missing (best seen in the Darnell and Robin Harris catalogues - not as apparent in the Unitrade catalogue). Normally, the background colour prints over this "halo", and covers it up. As a result, the area immediately around the Queen's head appears darker than the rest of the background. The background colour forms a "cutout" around the Queen's head. When the background colour is shifted, the halo revealed by the cutout forms a second outline of the Queen's head, hence the "double Cameo". All this to say that the 12¢ to 32¢ QE II stamps never existed in sheets larger than a pane of 100, and the "double Cameo" variety, being caused by a colour shift, would be constant over the entire pane. Being just a minor colour shift, it is not worthy of being catalogued.

**Editor's comment:** The "double cameo" appears in a seemingly unlimited number of varieties. Mr. Beaudet has provided an excellent explanation of the cause and the fact that all are due to one reason - a minor color shift which is constant over the entire pane.

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Have you mailed your Auction Lots to Scott Traquair? If not, please do so and help us reach a new high in sales as well as service to our members.



# SECTION I - GENERAL - CANADA 1998 NEW ISSUE PROGRAM •••

(Estimated Face Value - one each - 87 items -\$51.22)

<u>Date of Issue</u>	<u>DENOMINATION/S</u>	<u>SUBJECT</u>
Jan 8	45¢ - Domestic Rate	Year of the Tiger
Jan 8	90¢ - Souvenir Sheet	Year of the Tiger
Jan 28	90¢ - Souvenir Sheet Overprint	Year of the Tiger
Feb 18	45¢ - Domestic Rate - 10 Var	Provincial Premiers (Pane 10)
Mar ?	45¢ - Domestic Rate - 4 Var	Four Different Birds
Mar ?	45¢ - Domestic Rate Pre-Stamped	Two Diff. Bird envelopes
Apr 14	45¢ - Automated Banking Experiment	Red Stylized Maple Leaf
Apr 16	45¢ - Domestic Rate - 6 Var	Fishing Flies
May 4	45¢ - Domestic Rate	Mining, Metallurgy & Petrol.
May 29	45¢ - Domestic Rate	Re-creating 1898 Map Stamp
June 5	45\$ - Domestic Rate - 2 Var	Japanese Sumo Wrestling
June 5	45¢ - Domestic Rate - 2 Var	As above - Souvenir Sheet
June 17	45¢ - Domestic Rate - 10 Var	Man Made Waterways (Pane)
June 25	45¢ - Domestic Rate	Health Professionals
July 3	45¢ - Domestic Rate - 2 Var	Royal Can. Mounted Police
July 3	90¢ - Souvenir Sheet - 2 Var	Royal Can. Mounted Police
July 24	45¢ - Domestic Rate	William Roué
July 28	45¢ - Domestic Rate - 4 Var	Senic Highways
Aug 7	45¢ - Domestic Rate - 7 Var	Les Automatistes
Aug 19	45¢ - Domestic Rate - 4 Var	Legendary Heroes
Sept. 8	90¢ - International Rate	Bruno Bobak (Art Series)
Sept. 25	45¢ - Domestic Rate - 9 Var	Housing in Canada
Sept. 25	45¢ - Domestic Rate	University of Ottawa
Sept. 30	45¢ - Definitive Coil	Stylized maple leaf w/gold foil
Oct 1	45¢ - Domestic Rate - 4 Var	Circuses
Oct. 7	45¢ - Domestic Rate	John Humphrey ( H. Rights)
Oct. 27	\$1.00 - Definitive - Wildlife Ser.	Loon
Oct. 27	\$2.00 - Definitive - Wildlife Ser.	Polar Bear
Nov. 4	45¢ - Domestic Rate - 2 Var	Ships-Sackville & Shawinigan
Nov. 6	Xmas Stamps- 3 Var 45/52/90	Angels

••• - Efforts are on- going to develop sources which will produce an information flow which will permit improving the usefulness of this table. For now, reporting will be at best a post-mortem.

## Special notes below:

1. Plate flaw found on 90¢ Christmas sheet stamp. See Leopold Beaudet's article on page 63.
2. Correction: On page 33 of Vol. VII delete the note reading "Also available in self-stick rolls i.e. coil type format."  
This item is a stylized maple leaf with gold foil which was issued Sept. 30 and is now listed above.

New issues: National Philatelic Centre, Antigonish, N. S., B2G 2R8  
North America 1 - 800 - 565 - 4362 - Fax (902) 863 - 6796  
Other Countries (902) 863 - 6550

\* This article appeared in *The Archivist*, Magazine of the  
National Archives of Canada, No. 115, 1997

## *The message on the envelope: Canadian stamp design 1949-1969*

by Laura Heron  
Visual and Sound Archives

Postage stamps allow us to prepay for the postal services we use, but these tiny rectangles of paper are also official visual statements of the state that issues them. They tell us something about that state, and a study of the processes behind them tell us even more. Three main processes produce stamps: the selection of subjects, the selection and development of the stamp design, and the production of the stamps. These are related in that the design is required to make a certain point about the subject, and production methods determine the parameters of the design.

The stamp design process, which mediates between the other two processes, has changed significantly in Canada since the Province of Canada first issued stamps in 1851. Many of its most important changes occurred from 1949 to 1969. This article is a brief review of the stamp design process in Canada during this transitional period. It draws on textual sources and looks at some of the artwork involved. Numerous examples of artworks approved for use by the printing companies and artworks submitted but not approved are to be found in the holdings of the National Archives.

The National Archives is the repository for philatelic and related records transferred from Canada Post. The National Archive's holdings include items related to all phases of the stamp design and production processes: artwork, die-proofs, photographic documentation, and examples of the issued stamps themselves. These are complemented with philatelic collections from the private sector.

### **Entering the 1950s**

At the beginning of this period, Canadian stamps were usually designed by anonymous employees of the security printing companies that produced stamps for the Post Office Department. Two such cases were the 1950 issues *Oil Development*, *Western Canada* and *Canada's Fur Resources*. The former was designed by artists at the Canadian Bank-note Company (CBN), and the latter by both CBM and National Film Board artists. The approved models for these were based on montages of photos, an approach



**Figure 1 - The Fairbairn Art Studio, gouache on paper. The approved model, *Canada's Fish Resources*, a stamp issue of 1951, was a modified photograph of this gouache. National Archives of Canada, POS 1796**

liable to the accusations of inaccuracy or poor proportions that these issues attracted. The third issue in the primary industries series was Canada's Fish Resources of 1951. The artwork (figure 1) was meant to include fish from each region but this was not obvious to many once it was reduced to postage stamp size. *Canadian Art* magazine singled out the stamp as a particularly poor example of Canadian stamp design, calling it "a regular fish-pond crowded into a tiny oblong."<sup>1</sup> Part of the challenge to the stamp designer of that period was the relative infrequency of new issues during the 1950s and 1960s. Often, an issue had to be all things to all people. For example, the inscription on the mount of an early version of the design for the *Trains of 1851 and 1951* issue stipulated that the modern train must be altered to include features of both a Canadian National and a Canadian Pacific train.

Change in Canadian stamp design was imminent. Two 1947 articles in *Canadian Art* were critical of the state of stamp design in this country. The authors, artist Charles Comfort and the magazine's editor Donald W. Buchanan felt that reliance on a security printing firm for design as well as production, and on photographic sources, led to designs that were old-fashioned and cluttered. Stamp design could be better used to represent Canada, as stamps gain wide international exposure on envelopes, and through philately, the study and collection of stamps. Comfort recommended a policy of either an open competition or the commissioning of selected artists, with decisions made by a competent committee. Buchanan saw a need for one Post Office Department official, of sufficiently senior rank, employed to choose stamp designs. He felt an efficient policy would be for the Department to issue a general invitation to artists for submissions of artwork on appropriate subjects, leading to a reservoir of suitable material, instead of separate competitions or commissions for each issue.



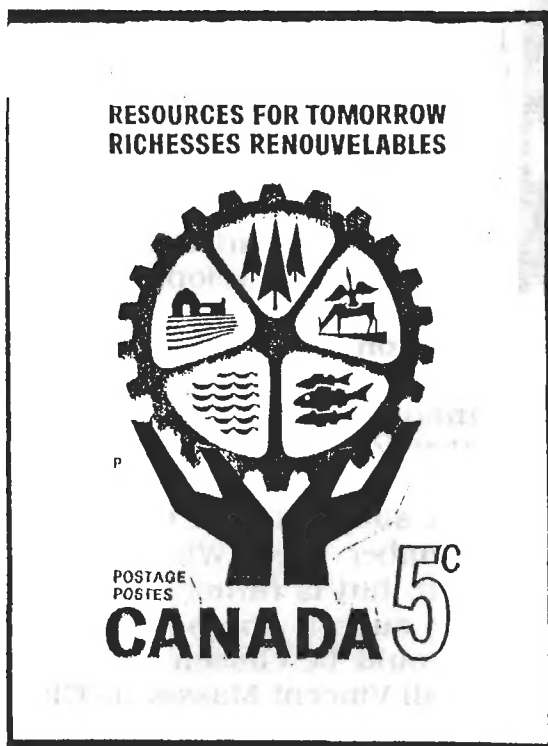
**Figure 2 - A. L. Pollock, gouache on paper. Approved model for the Forestry Products of Canada stamp issue of 1952. National Archives of Canada, POS 3684**

These articles, and the stamp exhibitions mentioned in them, influenced the Post Office Department's change in policy. In 1949, Mills reported to the Deputy Postmaster General, Walter J. Turnbull, that the Financial Branch was to initiate "preliminary discussions with the Director of the National Art Gallery concerning ways and means of interesting Canadian artists in the development of suitable postage stamp subjects" that would be "Secondary Industries of Canada / Flora and Fauna of Canada / Canadian Artist Series / Cultural Activities and Sports."<sup>2</sup>

The Department invited submissions on these subjects from Canadian artists and designers with a circular issued in November 1950. What was proposed, reported *Canadian Art*, was "not a competition, but is rather in the nature of an open and continuous appeal to artists to submit appropriate designs for consideration and purchase."<sup>3</sup> The designs would be chosen by a committee consisting of (the soon-to-be-Governor-General) Vincent Massey as Chairman,



**Figure 3 - Crabtree, mixed media on paper. Essay for the Skiing stamp of the Canada - All Seasons Playground issue of 1957. National Archives of Canada , POS 3688**

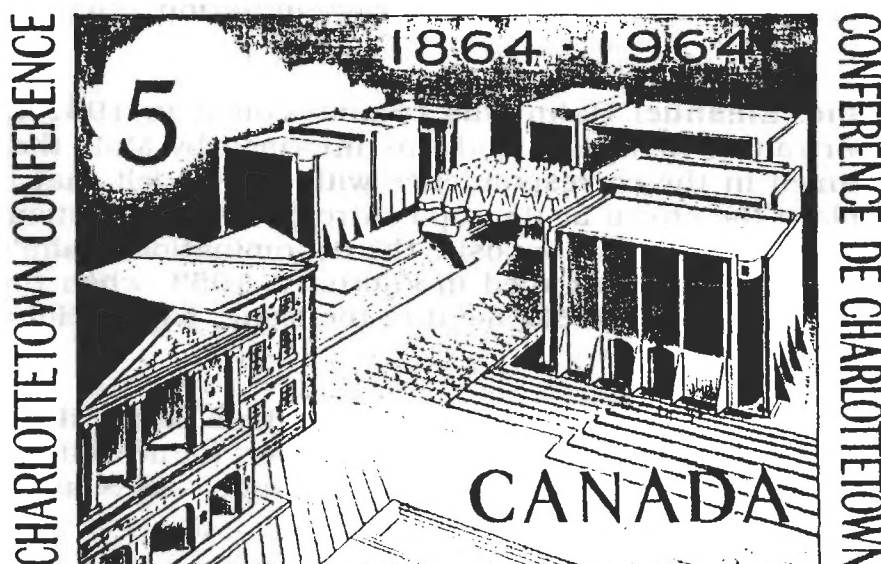
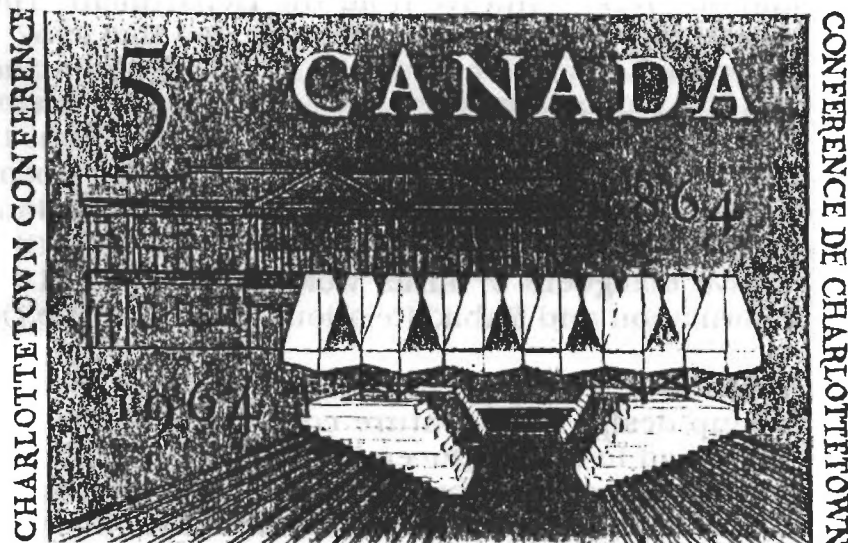


**Figure 4 - Thoreau MacDonald, ink on mat board. Essay for the Resources for Tomorrow stamp issue of 1961. National Archives of Canada, POS 3679**

**Figure 5 - A. L. Pollock. A photo, altered with gouache, of a collage with gouache on paper. Approved model for the Resources for Tomorrow stamp issue of 1961. National Archives of Canada, POS 3690**

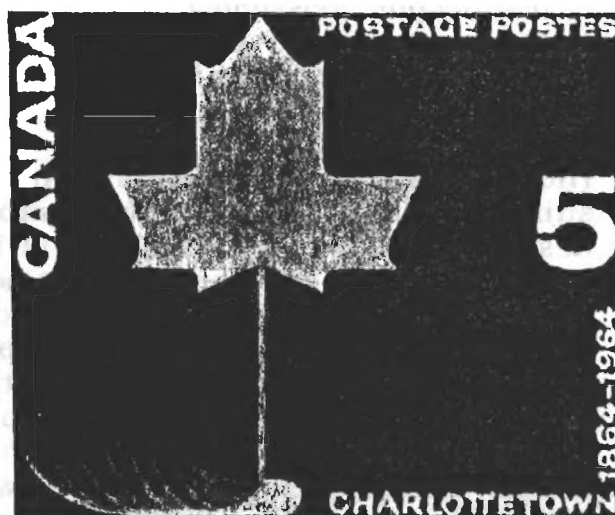


**Figure 6 - Philip Weiss, ink and gouache on paper. Essay for the Charlottetown Conference, 1864-1964 stamp issue of 1964. National Archives of Canada, POS 1826**



**Figure 7 - Philip Weiss, gouache, ink and pencil on card. Approved model for the Charlottetown Conference, 1864-1964 stamp issue of 1964. National Archives of 1964. of Canada, 3692**

**Figure 8 - Ernst Roche, gouache on paper. Essay for the Charlottetown Conference, 1864-1964 stamp issue of 1964. National Archives of Canada, POS 3693**



Charles Comfort, Arthur Gladu of the Ecole des Arts Graphiques in Montreal, and one representative from the Department. The committee would choose a design (figure 2) by A. L. Pollock, for the 1952 *Forestry Products of Canada* issue, and one by Emanuel Hahn of a *Blighorn Sheep* for *National Wildlife* issue of 1953. Pollock dealt with a large, complex sector of the economy by devising symbols. Later internal documents indicate that the committee was disbanded after these first two selections because the open competitions attracted only limited professional level talent to Canadian stamp design. After this experiment, the Department held closed competitions in which, typically, three to five designers or firms were commissioned for subjects suggested by the Information and Public Relations Branch of the Department.

### Criteria

Stamp design is by nature complex. The *Victoria, 1862-1962* commemorative issue had to depict Queen Victoria, the British Columbia parliament buildings, and a spray of Dogwood, the provincial floral emblem." After that, I was told, if there was any room left, I could do what I liked," reported Helen Fitzgerald-Bacon, designer of this stamp. In the same interview, she also mentioned more general requirements for Canadian stamp design: the stamps must be bilingual, distinct from stickers and the denomination must be obvious.

Protocol could be an issue. Emanuel Hahn was commissioned in 1951 to design a stamp with a portrait of George VI and was informed by Mills that outside authorities (unnamed in the correspondence with Hahn), felt that it was more appropriate to place the crown at the top centre of the composition, above the portrait of the king, rather than opposite the denomination. Hahn's design dilemma was solved after the King died in February, 1953, when the Post Office Department decided to halt development of the issue, paying Hahn for his work to that point.

Insight into the design process can often be found in inscriptions on the items themselves, or on accompanying notes. One of the latter found with a submission (figure 3) for the *Skating* stamp of the *Canada—All Seasons Playground* issue of 1957 is inscribed:

*Crabtree designs reviewed by Dr. Hubbard / who liked Skier design generally but thought / possibly human figure is off balance or /unnatural. / Believed 5¢ stamp too poster or label like + not /as good as German denomination stamps.<sup>4</sup>*

### Studies in Contrast

The artwork held at the National Archives varies widely, even among the works submitted for a single issue. Compare Thoreau MacDonald's essay for the *Resources for Tomorrow* issue of 1961, a drawing in ink (figure 4), reminiscent of his work as one of Canada's foremost printmakers, with the approved model by A. L. Pollock (figure 5) in the pictographic style so typical of graphic design in the 1950s. An essay by Philip Weiss (figure 6) for the *Charlottetown Conference, 1864-1964* commemorative issue, acknowledges and exploits the two-dimensional aspect of the stamp, while his approved model (figure 7) uses conventional perspective. Ernst Roch's essay (figure 8) for this issue features a simple, schematized maple leaf. Artwork for the Christmas issues of the 1960s provides many striking contrasts. Compare one of Georges Beaupré's essays for

the Christmas double issue of 1964, a montage with a highly stylized, even geometrical, Christmas tree (figure 9) to the approved model (figure 10) by the Canadian Bank Note Company. For the Christmas double issue of 1965, one of the essays is a gouache in blue and white of Santa Claus, sleigh and reindeers, by Joel Barg (figure 11). The approved model by Helen Fitzgerald-Bacon, refers to the first Christmas, with hands bearing gold, frankincense and myrrh (figure 12).



**Figure 9 - Georges Beaupré, paper collage and gouache on illustration board. Essay for the Christmas, 1964 issue. National Archives of Canada, POS 3681**



**Figure 10 - Canadian Bank Note Company Limited, gouache on card. Approved model for the Christmas, 1964 issue. National Archives of Canada, POS 3683**

*24.2.64.  
a piece of  
for design  
W. H. H. H.*

### **Another Era Approaches**

As the 1906s drew to an end, major changes were to occur in the design process. Persistent urging from prominent philatelists and others for improvement in stamp design, and the shift to full colour photolithography made possible when the security printing companies installed new equipment during the decade, were cited as factors requiring the rethinking of the design and production processes. P. A. Faguy, the Deputy Postmaster General appointed in 1968, said in a 1969 speech that he had felt himself unqualified to judge the designs brought to him for approval, but he had determined to enlist the aid of "experts in design and philately."<sup>5</sup> With the new government of 1968, all operations of the Department were to be reviewed, so a task force on stamp design, discussed for a few years, now seemed an idea whose time had come.

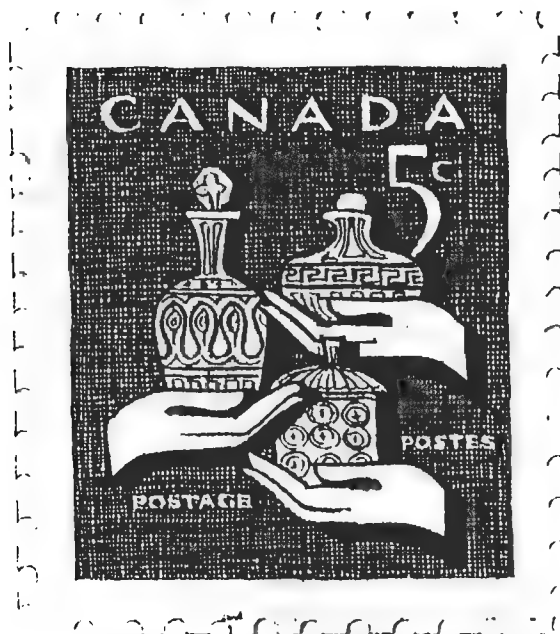
The task force was meant "to ensure that the products of the Canada Post Office meet the highest international standards of philatelic and artistic merit."<sup>6</sup> It met during January and February of 1969, and consisted of the Post Office's Information and Public Relations Director, Gordon Cunningham; graphic designer Julien Hebert; Toronto typographic designer Allan R. Fleming; artists Alex Colville and Yves Gaucher, and Senior Arts Officer of the Canada Council, David Silcox. The task force consulted experts such as Carl Mangold, a philatelist and graphic designer, studied Canadian and foreign stamps, and toured the

banknote companies' facilities.

On February 28, 1969, it presented its report, identifying problems and recommending new policies. Among the recommendations taken up by the Post Office Department were that fees paid for stamp designs be raised to levels competitive with the private sector, and that stamp-related activities be consolidated and that stamp-related activities be in the Postage Stamp Division of the Financial Branch (the choice of subjects had been the responsibility of the Information and Public Relations Branch). It also recommended the formation of a permanent Stamp Design Advisory Committee with rotating, professional membership, that would meet regularly with fees and expenses paid to its members. The Task Force felt that there could be small, closed competitions on some occasions, but that the committee should commission only one artist/designer for most issues.



**Figure 11 - Joel Barg, gouache on paper, Essay for the Christmas, 1965 issue. National Archives of Canada, POS 3687**



**Figure 12 - Helen Fitzgerald-Bacon, ink on paper. Approved model for the Christmas, 1965 issue. National Archives of Canada, POS 3686**

A Design Advisory Committee was named in April 1969. There were some adjustments of membership, but by the end of the year it was chaired by Eric Flatters, Superintendent of the Postage Stamp Division, and consisted of curator and artist Doris Shadbolt, and those recommended for the committee by the Task Force: Allan R. Fleming, Montreal graphic designer Charles Gagnon, Carl Mangold, artist Christopher Pratt, and David Silcox. The committee was to have competence over the design of stamps, not the choice of subjects for issues. Its mandate was principally the selection of artists for specific subjects, the assessment of their submissions, "the recommendation of designs for final selection ... the recommendation of production methods ... the approval of final artwork and printing plate proofs."<sup>7</sup>



The creation of the Design Advisory Committee was the beginning of a new era in Canadian stamp design, and the end of the period reviewed here. It is hoped that this piece suggests something of the resources available to the scholar, and of the issues raised by the use of postage stamps as a means of communication. Much research remains to be done into stamp design of this and other times. The other two processes, the selection of subjects and the production process, merit attention as well for their impact on the stamps that we innocently buy and use. As long as stamps display more than the denomination of their value as prepayment for postal service, as long as they vary from age to age and country to country, they will be bound up with politics, ideology, finance, marketing, iconography, technology, fashion, personal taste and national prestige.

#### Footnotes

1. Coast to Coast in Art: Canadian Artists Are Offered a Chance to Design Better Postage Stamps, *Canadian Art* 8.3 (Spring 1951), p. 131-132
2. RG 3, volume 3845, file 13-15-5, memorandum from L.J. Mills, director, Financial Branch to Walter J. Turnbull, Deputy Postmaster, June 25, 1949
3. "Coast to Coast in Art: Canadian Artists Are Offered a Chance to Design Better Postage Stamps," *Canadian Art* 8.3 (Spring 1951), p. 130
4. Documents found among artworks submitted for this issue.
5. RG 3, National Archives Accession 1995/96-056, box 13, file 208-6-3, vol. W, "Address given by Deputy Postmaster General P.A. Faguy to the Royal Philatelic Society, Toronto, Ontario, June 14, 1969."
6. RG 3, National Archives Accession 1995/96-056, box 13, file 208-6-3, vol.2, "Task Force on Stamp Design" draft of a news release, sent by Richard Gwyn, Executive Assistant to J.G. Cunningham, Director, Information and Public Relations Branch, December 19, 1968
7. RG 3, National Archives Accession 1995/96-056, box 13, file 208-6-3, vol. 2, Memorandum to the Treasury Board, "Subject: Postage Stamp Design Advisory Committee," October 23, 1969.

#### PLANNING CALENDAR

This is a listing of major exhibitions and bourses with a large content of both Canadian Exhibits and Canadian Dealers. Minimum listing criteria: Two day event: 1000 page exhibition - 18 Dealer Bourse - 50% offering Canadian material. The Goal is to list events far in advance to encourage either exhibiting or attendance and preferably both.

1999

- Feb. 25-28 AMERICAS 99, Orlando, FL. Info: Ken Martin, APS, P.O.Box 8000, State College, PA, 16803 or (814) 237-3803 or Email: [kpmartin@stamps.org](mailto:kpmartin@stamps.org)
- Mar. 26-28 EDMONTON SPRING NATIONAL & REGIONAL SHOW, West Edmonton Mall. Info: Exhibits Chairman, Edmonton Stamp Club, P.O. Box 399, Edmonton, AB, T5J 2J6
- Apr. 23-25 SPRING SHOW - CALGARY PHILATELIC SOCIETY & BNAPS-CALGARY GROUP. Info: Hugh P. Delaney, 105 Pump Hill Landing S.W. Calgary, AB, T2V 5C4
- Apr. 24-25 ORAPEX 1999 - Info: Douglas W. Lingard, 2425 Blackstone Cres., Ottawa, Ont. K1B 4H3. (Plan extra time and visit the Canadian Archives)
- May 28-30 ROTAL 1999 ROYALE, Fredericton Inn, Regent Street at Trans-Canada Hwy., Fredericton, New Brunswick. Info: Ron Smith, 12 Chateau Drive, McLeod Hill, NB, E3A 4X2 or (506) 453-1792 or Email: [rugbyron@nb.sympatico.ca](mailto:rugbyron@nb.sympatico.ca)
- Sept. 16-18 BNAPEX '99, Best Western Vernon Lodge, Vernon, B.C. Info: BNAPEX '99, 203-1139 Sutherland Ave., Kelowna, B. C. V1Y 5Y2 or (250) 861-1106 or Email: [lee@silks.net](mailto:lee@silks.net)

**SECTION I - GENERAL - ELIZABETHAN II STUDY GROUP**  
**FINANCIAL STATEMENTS AS OF SIX MONTHS ENDED DECEMBER 31, 1998**  
 by: Eppe Bosch - Treasurer

**OPERATING FUND - SIX MONTHS ENDED DECEMBER 31, 1998**

Income

Advertising	\$ 144.41	
Membership Dues	896.68	
BNAPS Stipend & Memberships	63.00	
Operating Fund Contributions	46.00	
Back Issues	2.50	
Study Group Auction - Profit (1998)	<u>74.00</u>	
Net Income		\$ 1 226.59

Expenses

Photocopy Expenses	341.85	
Postage	243.85	
Supplies	37.91	
Telephone	<u>10.70</u>	
Total Expenses		<u>634.31</u>
Operating Fund Balance - Dec. 31, 1998		\$ <u>592.28</u>

**RESEARCH RESERVE FUND**

Balance June 30, 1998	\$ 1 795.94	
Additions	400.00	
Expenditures - 5 year index	(17.60)	
Interest - 6 months 12/31/98	<u>44.99</u>	
Balance Dec. 31, 1998		\$ <u>2 223.53</u>

Funds Held:

Cash	282.48	
Certificate of Deposit	<u>1 941.45</u>	
		\$ <u>2 223.53</u>

**BALANCE SHEET AS OF DEC. 31, 1998**

Assets

Cash in Bank			
Operating Fund	\$ 535.77		
Research Reserve Fund	<u>282.48</u>	\$ 818.25	
Accounts Receivable - Advertising		16.88	
Due from BNAPS		146.00	
Auction Fund		183.00	
Investment (C/D)		<u>1 941.05</u>	
Total Assets			\$ <u>3 105.18</u>

Liabilities

Dues Collected in Advance			\$ 11.00
Study Group Equity:			
Research Reserve Fund		\$ 2 223.53	
Operating Fund			
Balance June 30, 1998	\$ 278.37		
Additions	<u>592.28</u>		
Balance Dec. 31, 1998		<u>870.65</u>	
Total Study Group Equity			<u>3 094.18</u>
Total Liabilities & Study Group Equity			\$ <u>3 105.18</u>

SECTION I - FINANCIAL REPORT - CONTINUED

Notes to financial statements:

All exchange losses, as incurred, are charged against membership dues. As a result all other amounts are stated at full U. S. dollar value. No interest is received on the checking account and no bank charges are incurred. An interest bearing \$1 800.00 Certificate of Deposit is the major component of the Research Reserve Fund. The BNAPS stipend is paid annually. Postage expenses reflect a 15% discount.

If there are any questions on this report please write me at: E. 618 Second Ave.,  
Spokane, WA 99202

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e-mail addresses

SEC. I - GENERAL - ELIZABETHAN II - ONE CENT POSTAGE DUE COVERS

by: Robert ( Rob ) McGuinness

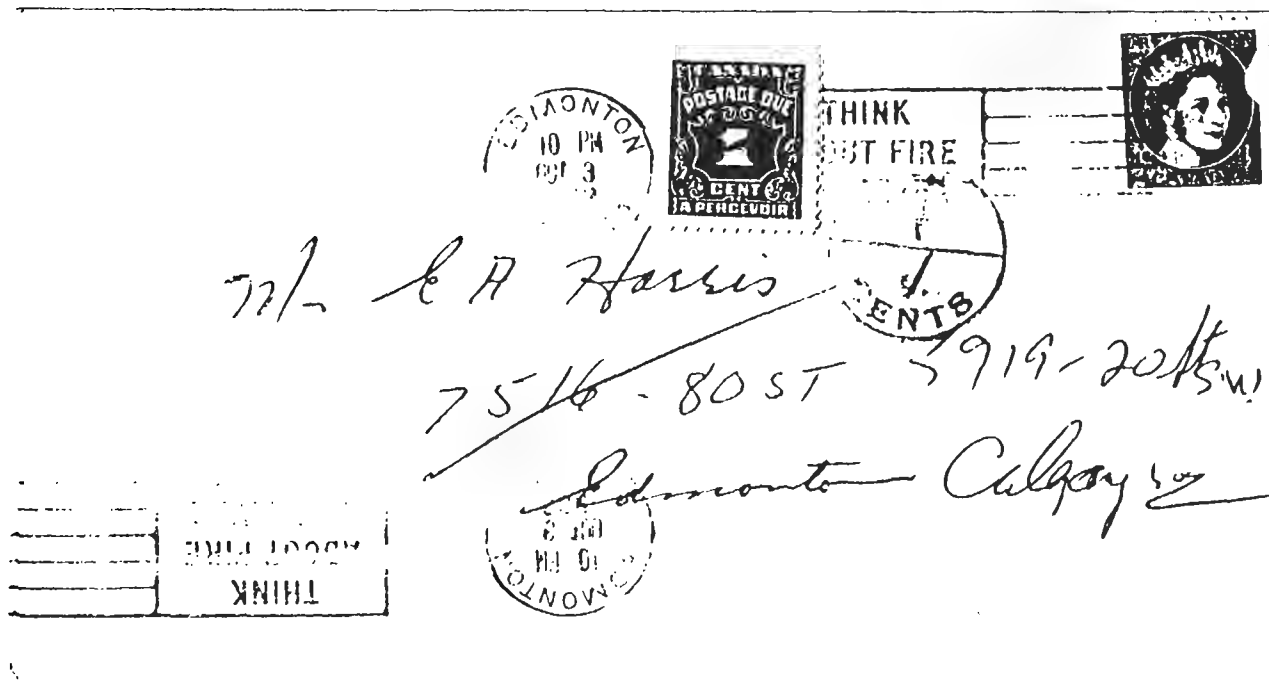
Rob reports he has been working on a 1¢ postage due collection for a few years and expects he is approaching the time when he will write up a one frame exhibit. One item he is on the lookout for is a 1¢ postage due paid by meter. He would like to hear from anyone who might be able to help fill this void.

On this and the following two pages are Elizabethan II period covers which were charged 1¢ postage due. In each case the 1¢ represents the forwarding cost on drop letters. So far a cover, during the Elizabethan period, showing a 1¢ charge on returned third class mail has not been found.

The most difficult to find was the "red" 1¢ due. The postmark is "WILLIAMS LAKE B.C/5:30 PM/3 IV / 1967". It took almost a year to track this cover down.

The Alberta Government telephones cover is backstamped with a small circle mark reading "CALGARY-ALBERTA LC DEPOT No 1 /AM/My 3/58"

The United Nations cover is possibly philatelic but makes a very nice addition.



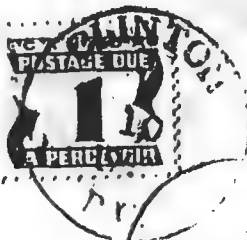




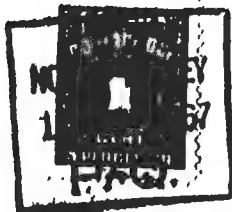
VOLKSWAGEN

CENTRAL CARIBOO MOTORS LTD.

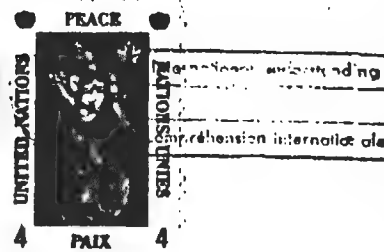
BOX 1378  
BROADWAY  
WILLIAMS LAKE B.C.  
PHONE 382 7100  
HUGO STANL



CLINTON, B.C.



A.H. Christensen,  
540 Argyle Ave.  
WESTMOUNT 6.



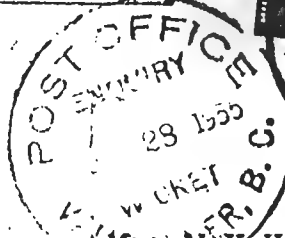
A. H. CHRISTENSEN  
P.O. BOX 360  
NORTH HATLEY - P.Q.

*2022*



**The Vancouver Sun**  
Vancouver Canada

PLEASE FORWARD  
ST-IN NEWS  
- IN CIRCULATION  
- IN WAIT ROOM



JUN 28 1955

*Vancouver  
B.C.*

Mrs W H Hill  
5270 Marine Drive  
P O Box 651  
West Vancouver, B.C.  
Whitcliffe.

*Single Newspaper Sub*  
P.O.

*pre.*

IF NOT CALLED FOR IN TEN DAYS  
RETURN TO  
ALBERTA GOVERNMENT TELEPHONES  
FORM 2877  
 **YELLOW PAGES**  
TELLS "WHERE TO BUY IT"



*Harrison Lodge  
2 St. S. E. Medicine Hat*



SECTION I - GENERAL - PRICES FOR SELECTED MODERN CANADIAN STAMPS  
AT A LEADING AUCTION HOUSE

by: Joseph Monteiro

Like most normal human beings, philatelists want to buy stamps at the lowest prices and sell them at the highest prices. When these expectations are not realized, philatelists often get disappointed and disenchanted about stamp collecting. Consequently, to prevent this from happening to many fellow philatelists, I did some rapid tabulations on a few popular stamps auctioned at a leading auction house. This is shown in Table 1 which has five columns. Column 1 shows the Scott Catalogue number, the description and condition of the stamp is shown in column 2; the auction catalogue source is shown in column 3; the USC catalogue value is shown in column 4; and the price at which the stamps were sold at the auction is shown in column five. The price in the fifth column does not include the 15% buyers premium or taxes or shipping charges.

Table 1

Cat. No.	Description & Condition	Source	USC Cat. Value	Auction Price
241-45	Peace Series - M.S., n.h., v.f.	314 Oct '96	4,070	1,100
245i	\$1 Ramesay - L.L., n.h., v.f.	318 Mar '97	600	250
249-62	War Series - M.S., n.h., v.f.	314 Oct '96	3,920	650
262	\$1 Warship - U.R., p.b., n.h., superb	318 Mar '97	600+	160
262	\$1 Warship - U.L., p.b., n.h., v.f.	321 June '97	600-	110
262	\$1 Warship - U.R., p.b., n.h., v.f.	321 June '97	600	100
268-73	Peace - M.S., n.h., v.f.	314 Oct '96	657	325
273	\$1 Ferry - M.S., n.h., v.f.	318 Mar '97	1,500	260
273	\$1 Ferry - L.L., p.b., n.h., v.f.	323 Oct '97	375	105
294	50c Oil Wells - 1 Sheet, v.f., n.h.	318 Mar '97	875	75
302	\$1 Fishing Resources - 4 p.b., n.h., v.f.	314 Oct '96	4x500	85/120/90/95
302	\$1 Fishing Resources - U.R., p.b., n.h., v.f.	318 Mar '97	500	115
302	\$1 Fishing Resources - U.R., p.b., n.h., v.f.	321 June '97	500	85
302	\$1 Fishing Resources - L.R., p.b., n.h., v.f.	323 Oct '97	500	70
302	\$1 Fishing Resources - U.L., p.b., n.h., v.f.	327 Feb '98	500	100
302	\$1 Fishing Resources - U.R., p.b., n.h., v.f.	327 Feb '98	500	100
302	\$1 Fishing Resources - M.S., n.h., v.f.	327 Feb '98	4x500	350
321	\$1 Totem Pole - M.S., n.h., v.f.	318 Mar '97	300	35
321/ 465B	\$1 Totem Pole and \$1 Edmonton Oil Fields - M.S., P1 & P2, n.h., v.f.	323 Oct '97	1,000	140
465B	\$1 Edmonton Oil Fields - M.S., P1 & P2, n.h., v.f.	318 Mar '97	440	75
411	\$1 Export - M.S., P1, n.h., v.f.	318 Mar '97	360	70
411	\$1 Export - 1 Sheet 50, n.h., v.f.	321 June '97	750	160
411	\$1 Export - 2 M.S., P1 n.h., v.f.	323 Oct '97	720	110
025	\$1 Ferry - U.R., p.b., n.h., f.	321 June '97	625	100
387a	5c Seaway Invert - single, n.h., v.f.	314 Oct '96	13,500	7,500
387a	5c Seaway Invert - single, n.h., v.f.	323 Oct '97	13,500	7,750
387a	5c Seaway Invert - single, n.h., v.f.	327 Feb '98	13,500	6,000
387a	5c Seaway Invert - block, n.h., v.f.	327 Feb '98	60,000	28,000
614a	15c RCMP Imperforate Pair, n.h., v.f.	314 Oct '96	750	190
614a	15c RCMP Imperforate Pair, n.h., v.f.	318 Mar '97	750	240
614a	15c RCMP - Imperforate Block of Four, n.h., v.f.	323 Oct '97	1500	425
614a	15c RCMP - Imperforate Pair, n.h., v.f.	327 Feb '98	750	210
614a	15c RCMP - Imperforate Block of ten, n.h., v.f.	327 Feb '98	3,750	825
503a	5c Christ - Black omitted Block (side margin), n.h., v.f.	323 Oct '97	10,000	5,500
535a	6c Spring - Imperforate Pair, n.h., v.f.	327 Feb '98	1,200	600

## PRICES FOR SELECTED MODERN CANADIAN STAMPS CONTINUED

Since the table contains information over a period (i.e., Oct. '96 - Feb. '98), it reveals a general short term price and not prices due to some lucky break. These prices do not of course reflect long-term trends or indicate whether the market is at a high or a low. To study this, one would have to examine stamp prices over a 10-15 year period at least. Further, it reflects the prices at one auction house and not at all auction houses. However, since R. Maresch & Son is a reputable and prominent auction house in Toronto, the prices should be reflective of general prices one can expect.

If one averages the prices paid for some stamps in the table, one would note that the prices paid are as follows: No. 262 (\$1 Warship plate block) - \$127; No. 273 (\$1 Ferry plate block) - \$73; No. 302 (\$1 Fishery plate block) - \$95; No. 411 (\$1 Export matched set) - \$62.5; No. 465B (\$1 Oilfields plate 1 and 2 matched sets) - \$75; and No. 321 (\$1 Totem Pole plate 1 and 2 matched sets) - \$75. For a few well known errors, the average auction prices are as follows: No. 387a (5c Seaway Invert single) - \$7062; No. 505a (5c Christmas Missing colour block) - \$5500; No. 614a (15c RCMP Imperf pair) - \$190; and No. 535a (6c Spring Imperf pair) \$600.

The above average prices are indicative of market prices at the moment. The prices over the year suggest a small decline, if anything. There is no indication whether prices will go up or down. It is hoped that the above prices will provide philatelists with an indication of what can be expected on sales of stamps. This should avoid any disappointment or surprises.

Other statistical measures were also calculated to show the dispersion around the mean (or average). These measures were standard deviation and variance. Standard deviation is measures as:  $s = \sqrt{(\sum (x_i - \bar{x})^2) / (n-1)}$ ; and variance is measured as:  $\mu^2 = \sum (x_i - \bar{x})^2 / n$ . These are shown in Table 2. The first column shows the Scott No.; the second column shows the standard deviation; the third column shows the variance; and the fourth column shows the average price. The smaller the  $\mu^2$  and s the smaller the deviation from the average prices. As can be seen, the  $\mu^2$  and s are not very high except for Scott No. 262 and 273. The latter was likely the result of the fact that in one case a matched set was sold rather than a plate block for more than 35% lower than the plate block. This indicates that in most cases, the average price is a good indicator.

**Table 2**

Cat. No.	Standard Deviation	Variance	Average Price (\$)
262	556	29	127 for a Plate Block
273	256	18	73 for a Plate Block
302	162	13	95 for a Plate Block
321/465B	1.27	1.22	75 for a M.S. (1&2)
411	50	8.7	62.5 for a M.S.

### **Bibliography**

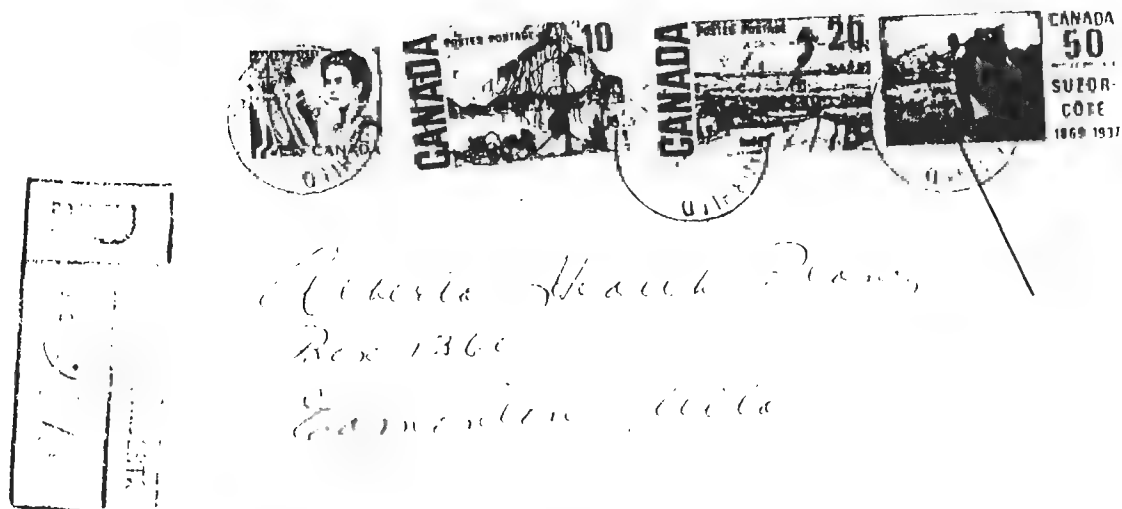
1. Auction Sale, R. Maresch & Son, Sale 311, 312, 313, 314, October 8, 1996.
2. Auction Sale, R. Maresch & Son, Sale 316, 317, 318, March 5, 1997.
3. Auction Sale, R. Maresch & Son, Sale 319, 320, 321, June 25, 1997.
4. Auction Sale, R. Maresch & Son, Sale 322, 323, 324, October 7, 1997.
5. Auction Sale, R. Maresch & Son, Sale 325, 326, 327, 328, 329 February 3, 1998.



SECTION V - COMMEMORATIVES -- 50¢ Suzor-Cote (J)Scott 492) Used On  
Alberta Medical Plan Covers Paying  
Extra Weight Rates



8 July 1969 from Red Deer, AB to Edmonton, AB - 88¢  
 Registration (\$50 indemnity) @ 50¢ + 9 Oz. First Class 38¢  
 Paying 6¢ for 1st Oz. and 4¢ each additional 8 Ounces



14 May 1969 from Thorhild, AB to Edmonton, AB - 84¢  
 Registration (\$50 indemnity) 50¢ + 8 Oz. First Class 34¢  
 Paying 6¢ for 1st Oz. and 4¢ each additional 7 Ounces.  
 The Suzor-Cote is 4921 - with "line from Knee" position 41  
 in the pane of 50.

The 1997 45c Law Society of Upper Canada commemorative was printed by Canadian Bank Note Co. in panes of 20 stamps (4 rows by 5 columns) using 5-colour lithography. Raynald Fournier of Gatineau, Quebec, found a noteworthy plate flaw on stamp 4/1. It consists of a small nick in the black border around the seal between 4 and 5 o'clock. Since stamp 4/1 is the bottom left stamp of the pane, the "nick in seal" flaw appears on lower left inscription blocks.



4/1 Nick in seal

I found this flaw in philatelic stock from many different sources as well as on first day covers and post office stock. I concluded that it was a classic secondary plate flaw, that is, one that occurs on one stamp on every pane of the plate like the "frozen toe" on stamp 6/2 of the 1980 35c Inuit (shaman) or the "hole in collar" on stamp 1/1 of the 1981 17c Feminists (Emily Stowe) or the "extra porthole" on stamp 1/2 of the 1984 32c Tall Ships. Then, much to my surprise, I found a pane from post office stock without the flaw. What is going on here?

During the plate-making process for lithographic plates, typically a "master pane" (consisting of 20 stamps for the Law Society stamp) is made. This master pane rather than a single stamp design is used to make the printing plate. As it happens, the March-April 1997 issue of *Performance*, a magazine published by Canada Post Corp. for its employees, published an article on stamp production which featured a photo of a proof sheet of the Law Society stamp. The article was reprinted in the July-Aug. 1997 issue of *Corgi Times*. The photo shows that the proof sheet consisted of six panes. Hence the master pane was replicated six times to make the plate. A secondary flaw is classified as such because it occurs on the master pane. The flaw may occur while the master pane is being made (in which case the flaw will appear on all panes of the plate) or while it is being replicated to form the plate (in which case the flaw may appear on several but not all panes). The "nick in seal" flaw is probably an example of the latter.

There are two other possible explanations. The flaw could be a tertiary flaw, or CBN may have made more than one set of plates to print the stamp.

A tertiary flaw occurs on the plate itself, not on the master pane, and thus occurs on just one pane on the plate. It is possible that the "nick in seal" is actually a tertiary flaw. But if it were, there would be five panes without the flaw for every pane with it since there are six panes on the plate. Among the panes I've examined, however, all philatelic stock and all post office panes except those from the one postal outlet have the flaw. Panes without the flaw are far scarcer than panes with it so the "tertiary flaw" explanation is unlikely.

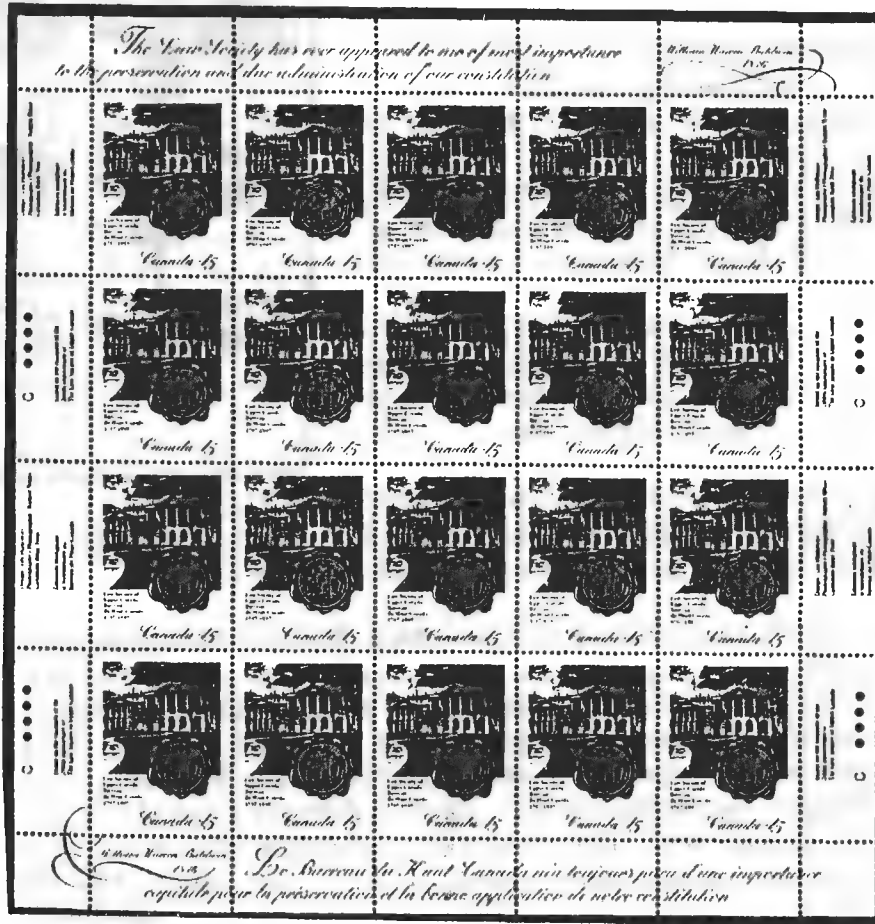
The other possible explanation is that CBN used two sets of plates during the print run. In this scenario, the "nick in seal" flaw occurs on all panes on one set (a classic secondary flaw), but on none of the panes on the second set of plates. This explanation is also unlikely because CBN would probably have used the same master pane to manufacture both sets of plates.

A colour illustration of an unused design for this commemorative was featured on the front page of Canadian Stamp News (Vol. 21, No. 26, 13 May 1997). The design consists of the same photograph used on the issued stamp but uncropped and rendered in full colour in a horizontal format. The photograph occupies the entire stamp area with the usual indicating the country, denomination, and event being commemorated superimposed on it.

I find the unissued design much more attractive but less symbolic than the issued design. Perhaps my judgment is coloured by the red Law Society seal that forms a prominent part of the design. It looks similar to the seal used in beer advertisements that appeared around the same time as the stamp.

## Postscript.

The same plate flaw phenomenon occurs on the 1998 90c Christmas sheet stamp. I found a notable flaw on stamp 5/1 of the pane (the first stamp in the bottom row). The flaw consists of a green diagonal line which starts in the left margin and slopes downwards into the design below the letters "ch" in "Christmas". Every pane I examined had the flaw so I concluded that it was a classic secondary flaw - that is, until I finally stumbled across a pane that didn't have this green scratch. So, it appears this flaw is another example of a secondary flaw that doesn't occur on every pane of the sheet.



by: Leopold Beaudet

The 1997 45c World Congress of the PTTI stamp was found with the perforations shifted upwards by 1.5 mm. The variety was discovered at a franchise outlet in Ottawa. Three complete panes of 20 and four vertical pairs from a fourth were found. Because Canadian Bank Note Co. (CBN) typically perforates five panes at a time, there were probably five panes with the variety in the post office package; however, the first pane and part of the second were sold for postage before someone noticed the perforation shift and put the remainder aside for the benefit of philately - and his pocketbook!

CBN printed the stamp in panes of 20, 5 rows by 4 columns, and fed the stamps vertically through a 1-row H-comb perforator. The top strike of the comb is normal. The second strike is shifted upwards so that the top perforation hole almost completely overlaps the bottom hole of the first strike. As a result, the top row of stamps is squat and the bottom perforations go through the woman's dress and her mailbag. The subsequent strikes are all shifted upwards by the same amount as the second strike. Because of the perforation shift, most of the stamps are missing the tagging at the bottom - but just barely.

This variety presents a dilemma to the variety collector with a yearning for a corner block of four. What to buy - an upper or a lower block? On an upper block, the top of the stamps in the first row is normal and the stamps are squat, but the block illustrates exactly how the variety came about. In



contrast, on a lower block, all the stamps show the variety equally well but the explanation for the variety is missing. Which block would you choose? How did I resolve this Gordian knot? I bought a block of 10!

The July-August 1997 issue of **Canada's Stamp Details**, the publication in which Canada Post describes new stamp issues, inadvertently provides some insight into the design of this stamp. It illustrates a design that differs from the issued stamp. The major difference is that the oval at the left showing the telecommunications operator and satellite antenna is much larger on the unissued design - so large, in fact, that it doesn't entirely fit on the stamp and is truncated at the left. The new issue publication even shows a simulated illustration of the unadopted design on first day cover. The winter 1997 issue of **Collections**, the other Canada Post publication devoted to new issues, illustrates the issued design.



ALL OTHER - ANSWERS TO QUESTIONS & RATES ON COVERS  
APPEARING IN VOL. VII, NO. 2, PAGE 38

Page 38 - top - Total postage paid was \$3.01. First class mail for the first step of up to 30 G was 38¢. The special lettermail fee for delivery to a different postal code was \$2.63. Twelve days for delivery certainly was on the slow side. Perhaps the open nature of these cards contributed to the time factor. In all probability the card was mailed in this manner in order to better document the fact the warranty was filed.

Page 38 - bottom - Total postage paid was \$3.09. The first step first class mail rate was 37¢. The registration fee was \$2.70. The letter was overpaid by 2¢ as a matter of convenience.

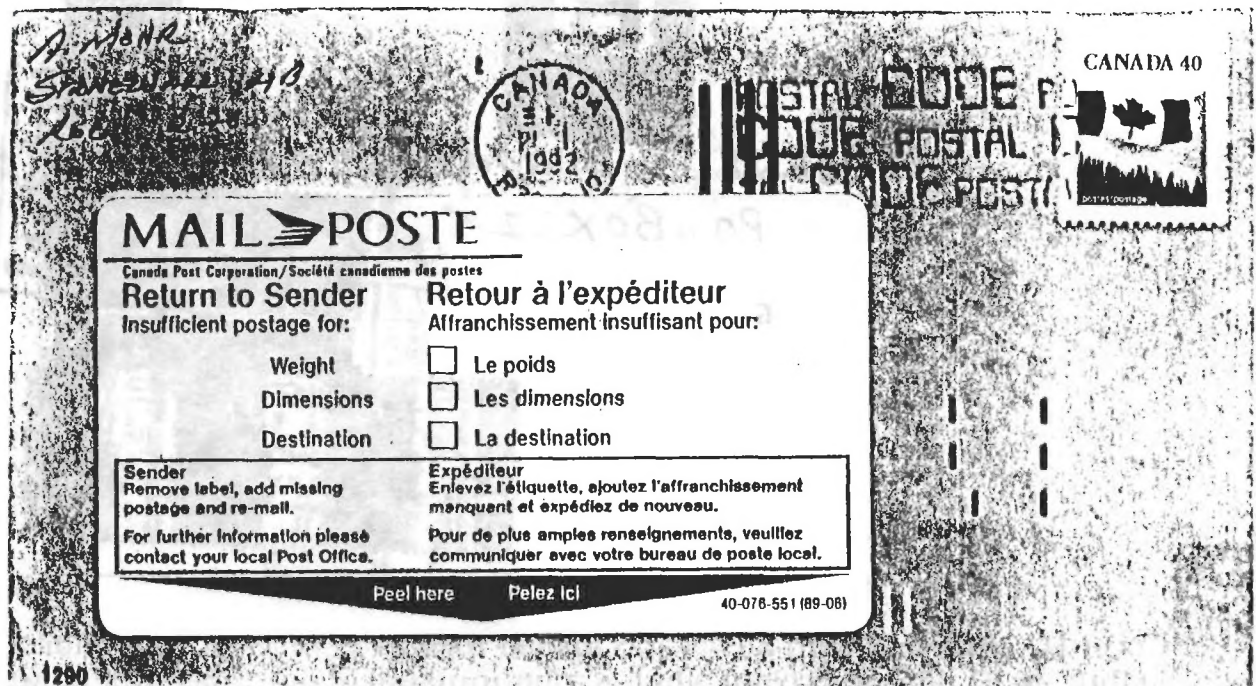
Rate information on these two covers was supplied by Scott Traquair. His response was received in mid-November. Thank you very much, Scott.

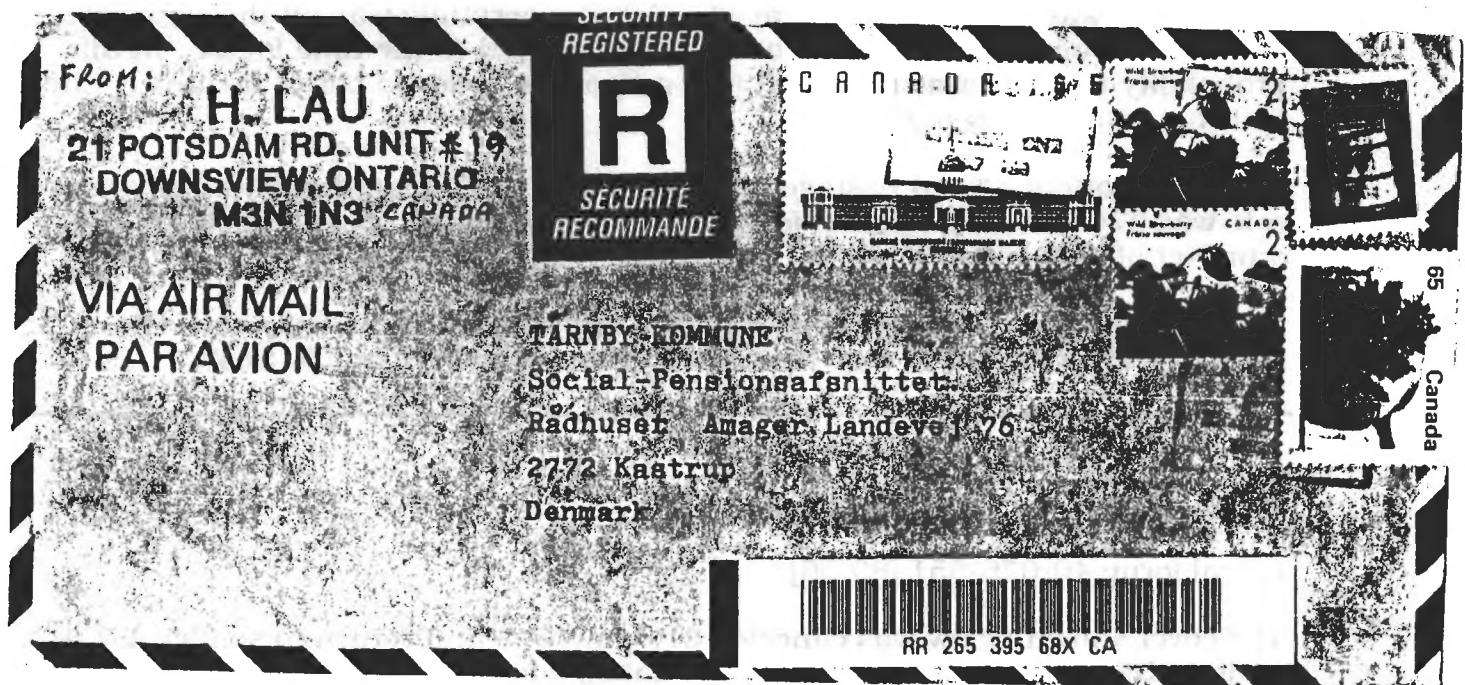
Another modern cover to watch for:

Postal form: 40-076-551 (89-06)

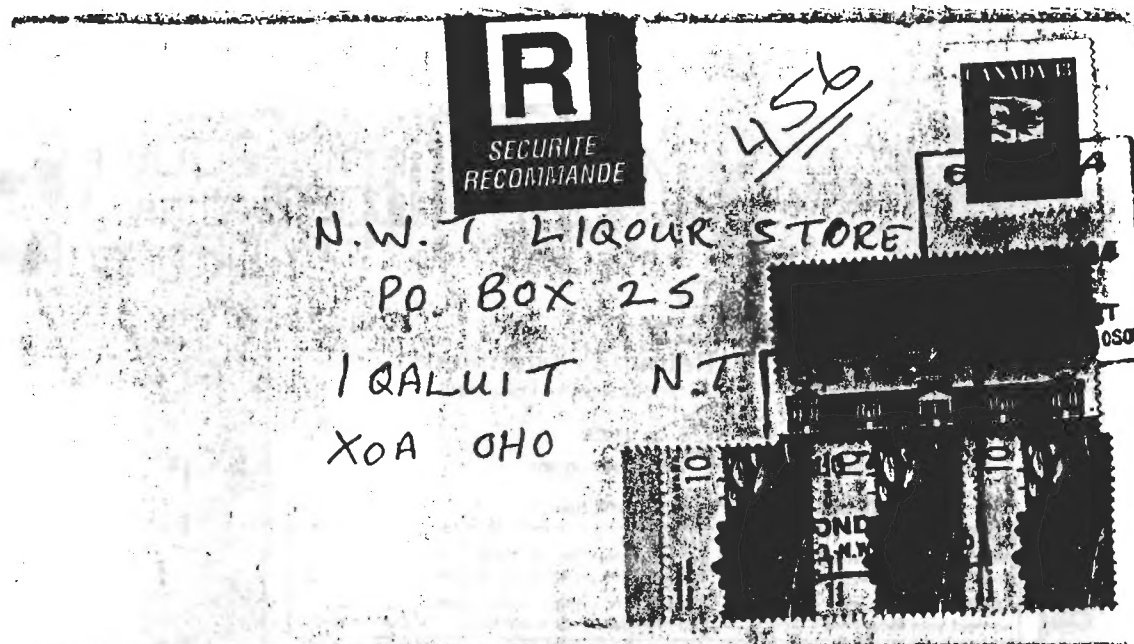
The cover shown below was canceled 21 Jan. 1992 and return to sender label added which advised "sender to remove label, add missing postage and re-mail." The amount shortpaid was not indicated but form advises "for further information please contact your Post Office."

In this instance the sender elected not to add the additional postage (evidently 2¢ for 42¢ rate) and mailing was terminated. The contents of the envelope were removed (original address is visible when held up to light).





Cover G - From Downsview, Ont. to Denmark 22 Oct. 1992. Registered and sent airmail paying a total of \$5.74. How was the rate calculated?



Cover H - Franked with \$5.73 and mailed registered to N. W. T. Liquor Store in Iqaluit, N. T. Please explain what is a bit unusual about this cover as well as the construction of the rate.



## ELIZABETHAN II MARKET PLACE

Classified listings in the Market Place are \$1.00 for 25 words. Additional words are 5¢ each. Camera ready display Ads pertaining primarily to the Elizabethan era will be accepted at the following rates: 1/8 page \$5.00; 1/4 page \$8.00; 1/2 page \$15.00 and a full page at \$30.00. 25% discount for four consecutive insertions of the same Ad. Full payment must accompany Ad. Payment in Canadian funds or if U. S. funds at 75% to Elizabethan II Study Group. Mail to Editor: John D. Arn, N. 17708 Saddle Hill Rd., Colbert, WA 99005.

### FOR BNA

Booklets and panes, mint and used

Covers franked with booklet stamps

- Postal Stationery
- Postal History
- Military Covers
- Illustrated Covers

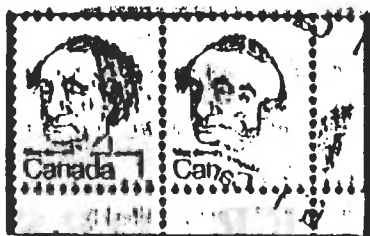
**Bill McCann**

170 Dixon Road  
Weston, Ontario M9P 2L8  
Canada

Tel: 416 - 247 - 8745

3/98

**HELP! HELP!** The following needed to complete Caricature & Landscape Series Scott 586-605. Perforated Initials, Horizontal Pairs, Blocks of 4,



Corner Blocks (and P. O. sets), Imprint Blocks (and sets), also Landscape 1 bar tags. Will pay premium. Will accept single but prefer above configurations. Need 593 P. O. stock ribbed all four corner blocks. As a fellow collector I need your help. John M. Hillmer, 135 Antibes Drive #1401, North York, Ontario,

Canada M2R 2Z1

12/97/5

**WANTED:** On-cover usages in period for the following commemoratives: 1970 Christmas, Japan Expo, U. N. Anniversary, 1972 Earth Sciences. Looking for registered, special delivery, foreign destinations, multi-ounce usages, postage due and change of address fees. Richard L. Beecher, 2523 Kenilworth Avenue, Los Angeles, CA 90039.

**HAVE MANY** k-cancels, jet spray cancels and #8 covers with small town cancels. Write to: GEORGE, 1881 Main St., Lefevre, ONT., K0B 1J0, Canada

**Wanted:** Red Postage Due issues - all series - used tied on cover, cards or parcel post mailings. Unusual usage special interest. Also need printed on gum side. 509-467-5521 or Fax 509-467-2282 - John D. Arn, N 17708 Saddle Hill Rd., Colbert, WA 99005 ( e-mail: JohnDArn@aol.com ) 2/98

**KRIEGHOFF** - Scott #610 - Not one cover at Orlando. Somewhere there must be a few - especially tagged 610p variety. Multiples of all varieties both 610 & 610p also needed. John D. Arn. See Red Dues above. 2/98

# CANADIAN STAMPS

*Choice Early Classics to Modern Varieties*

*Our Specialty ... the Unusual!*



**World's Largest  
Canadian/BNA Literature Dealer**

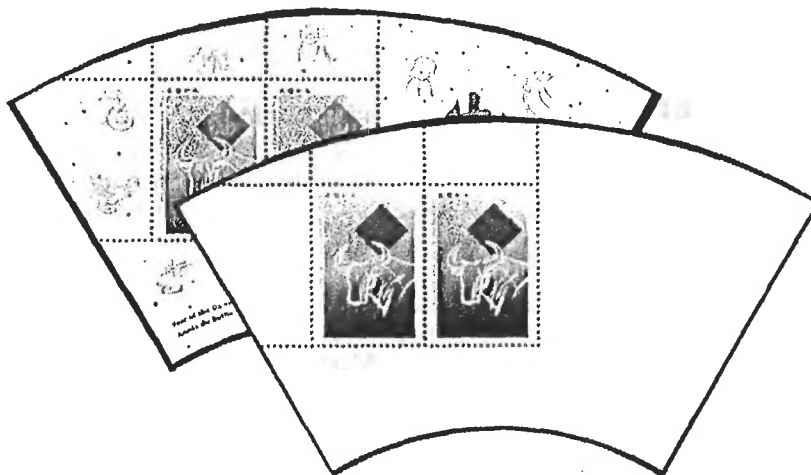
*Selected Elizabethan-era titles on-hand:*

- *Canada The 1967-73 Definitive Issue* (Irwin & Freedman)
- *Canada Definitive Series* (5 volumes by Harris)
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